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portrait of Bishop Quintard, of Tennessee, in his sacerdotal robes. The pose is excellent, and the arrangement thoroughly artistic.

Berger, Markham, Miss Julia Elder, Alice Wilder, Neitic Ingham, Kate Spooner, Miss Kellogg, and the rest of the lady artists here, are all busy at various subjects, either portraits or color studies.

Most of the artists having recently sent their best to the yearly exhibition at Utica, have but little to show as yet.

Alonzo Chappel has left his studio in the "Institute," and for some time past has rusticated on Long Island, occasionally visiting town, but never encountering newspaper folk, or at least the one who is watching things here for *The Review*.

F. A. Chapman has also left the immediate vicinity of Brooklyn, and paints at home, in East New York, a "Sabbath-day's journey," from Art headquarters here.

The Harts, William and James, though residing here, are painting in New York.

Ritchie is painting at home, and devoting himself to the Academy, as are Whittaker, Wilmarth and Wright, in the last respect.

### ST. LOUIS.

Some of the artists whose names are familiar to St. Louis people, are not now in the city. Julio and Hinchley are both in the South, and are reported hard at work and meeting with success.

Bingham, whose pictures are known by all, resides at Independence, in this State. His last considerable picture, "Civil War," which was on exhibition not long since in this city, did not advance his reputation as an artist, while the subject was unworthy of his pencil. He has the ability to do better if he chooses.

Conant, by common consent, stands at the head of St. Louis portrait painters, and his pictures are found on every hand. He works faithfully and patiently, and, we judge from the look of his studio, he does not lack patrons. He is now busily occupied with several portraits that will add to his reputation in every way; although several of them are painted under the disadvantage of having only a photograph as a basis of study. When will people learn that the artist should be the limner of the living, not of the dead!

Eichbaum, a younger man, and Conant's near neighbor, is producing some portraits that are very satisfactory. He has in hand a promising sketch of Father Ryan, the most popular Catholic priest in the city.

In the same building and on the same floor we find the rooms of Pattison, who is working out his Colorado sketches, very much to the satisfaction of his patrons. He is now putting the finishing touches upon a view of Pike's Peak, bathed in the rosy hues of the morning sun, that has many points of great excellence. It will secure him a reputation much higher than he has ever enjoyed even among his most cherished friends. He claims to have other treasures in his sketch-book and imagination, waiting time and opportunity.

Mr. Meeker seems more busily employed than any other of the corps. His visits to the Rocky Mountains, and to the head-waters of the Mississippi, have given us a succession of fine pictures, and orders have flowed in upon him very freely. One of his last pictures, a scene nearer home, "On the Gasconade," is much admired, and it is worthy of all the praise it receives. There is a certain impression of conscientious study and labor in his pictures, that cannot fail to win the public regard. And it is all the more successful that there is no morbid realism mingled with it.

James R. Stuart is one of the newer names among the St. Louis painters. He is from the South, has had some opportunities for study in Europe, and will not fail to make his way in this city. His portraits are much admired, and some of his "fancy pieces" have such sprightliness of fancy and sentiment, combined with a purity of coloring, as renders them very attractive. He has an excellent "Stonewall" Jackson, at Mr. Hardings, and a fine head of Humboldt at Pettis & Leath's. We also saw on his easel a bit of Rocky Mountain scenery, that gives promise of becoming a fine picture.

Powers is worthily employed. Among other portraits on which he is engaged, those of Rev. R. M. Beach and his wife, a successful M. D., are well spoken of.

The people of St. Louis are slow to acknowledge the merits of water color pictures. But perhaps this is not strange, for these are always the product of an advanced cultivation in art. We have an artist here, J. Schultz, who excels in this class of work, but who meets with little appreciation. His work, however, we think, is attracting more attention than heretofore, and we shall be greatly pleased to note more interest in this department of art.

JARVES' "ART THOUGHTS," is a valuable addition to the better products of American brains. The writer has passed a number of years in European study and research, and walks in and out among the old masters, and the preserved specimens of their handiwork, dealing with them as familiarly and as intelligently as with those of our own day and generation. Possessed of an analytical mind, he is ready to give a reason for the opinions expressed. He has seen much and thought more. His observations, impressions, and convictions, are given with terseness, frequently with quaint force. This latest work,—which we sincerely hope may not be his last, as its preface would indicate,—is a compendium of general, practical art-knowledge that is of intrinsic value to the student in this department; and, while one may not always agree with the author, his book is evidently provocative of thought. We shall be pleased to give our readers the benefit of such extracts in future numbers, as space may allow. Published by Hurd & Houghton, New York; for sale in Chicago by the Western News Company.

### OUR STUDIO.

A BEAUTIFUL thing for children is the sunny *Bright Side*, which is every month carrying its brimming pages of good things to a rapidly extending circle of boys and girls. In its March issue we were pleased to notice that Mrs. E. A. Lonergan has accepted the position of assistant editor. She is a writer of extended experience and pleasing versatility, and will prove an invaluable acquisition. The *Bright Side* deserves its success.

AMONG other articles crowded out of the present issue, at the very last moment, is an editorial on "Art in the Schools,"—a subject that will receive especial attention in future; an article on the union of the art schools of the National Academy and Cooper Union; a poem entitled "From Shore to Shore"; and notices of Reed's Drawing Book, Beard's "Red Riding Hood," the Chicago Historical Society, *Work and Play*, Cobb's Library, etc., etc.

"THE HEAVENLY CHERUBS," from Raphael's Sistine Madonna, has been given to the world in numberless forms, but never better than in the pure line steel plate engraving, by our friend Walter Shirlaw, formerly of the Chicago Engraving Company, and now Instructor in the Academy of Design. It was made as a premium plate for Mr. Sewell of the *Little Corporal*, and is a beautiful work. It can be obtained either from Sewell & Miller, or of the publisher of *THE ART REVIEW*.

THE latest addition to the better class of current literature is *Old and New*, the advent of which we hail with pleasure, especially on account of the vigorous and eminently practical manner with which it discusses live art topics, urging the nation on to attainments in this regard in some good degree commensurate with its growth in other departments of civilization. Its papers upon "Free Industrial Schools of Art in Massachusetts," and "The Boston Art Museum," are interesting and valuable.

MR. H. C. LEWIS, of Coldwater, Mich., an art *connoisseur*, who is the fortunate possessor of means amply sufficient to allow a generous gratification of his fine taste, has recently added to his previously large collection about three hundred works from the sale of the Thompson pictures. His private gallery is admirably arranged, and offers varied attractions. Some future number of *THE ART REVIEW* will contain an article descriptive of the more noteworthy works in the possession of this liberal patron of art.

WISCONSIN ACADEMY OF SCIENCE, ARTS AND LETTERS.—We are pleased to chronicle the establishment by Wisconsin of a comprehensive institution under the above title. The purpose is to bring into association and actively engage the leading men of the state devoted to the various sciences, the practical arts, the fine arts and letters, to undertake, in addition to general scientific research and investigation, the work of a thorough scientific survey of the state, the advancement of the practical arts, the encouragement of the fine arts, and the foundation of a great general library.

"MORNING IN THE VALLEY," is a beautiful steel plate engraving, just finished by Mr. G. J. Verbeck, from the original painting by Arthur Elkins, who is well-known to the Western art-loving public. The original is in the private collection of vice-President Colfax, and is one of his most esteemed works. It is certainly one of the most natural views of Colorado mountain scenery that has yet been given us by the brush of any artist, and we are pleased to notice that the engraver has done justice both to himself and to the subject. Mr. Verbeck has had it in hand for a year, and it plainly shows careful study in all its parts. It will be a favorite among those who appreciate that which is really excellent and desirable.

THROUGH the kindness of the National Academicians, we have been furnished with the "Report of Special School Committee, ordered to be made at the adjourned meeting of the Academicians of the National Academy of Design," held March 9th, 1870; but its length precludes the possibility of its insertion entire. This report contains several resolutions, among them this: "That the proposition of the Trustees of the Cooper Union be, and is hereby accepted in general terms, and that the Council be authorized to arrange the details for final adjustment, and that on the completion of the formal contract, the Council be authorized to take the necessary measures for the reception and instruction of the pupils transferred by the Cooper Union, and that the Elementary and Antique Classes be opened on the first day of October next." The conditions of union, if faithfully carried out, will subserve alike the interests of both bodies, and promote the general advancement of Art.

### AMERICAN ARCHITECTURE.

There can be no doubt that, with the proper development and cultivation of our nation in matters aesthetic, there will come to be a distinctive style of architecture, which, if not wholly original, will yet be eminently so in its adaptation and harmonious combination of those portions of the older styles that possess most of the beautiful and useful. The material will then, as now, be an important consideration in both these regards. The only question, save in extraordinary cases, will be, What combines more nearly the requisites of durability, beauty and cheapness, with facility for obtaining and working? We believe that, to a degree not heretofore found in any other material, all these essentials are combined in the French Artificial Stone, a substance simple in its components, yet superior to many varieties of stone much used for architectural and building purposes which Nature herself affords. It has borne the severest possible tests, and has, in the hundreds of buildings where used, proved satisfactory in the highest degree.

### OUR LIBRARY.

REED'S DRAWING BOOK, is the best in the language. Notice crowded out, but will appear next time.

"FOR the smallest children" there is no art-educator that is worthy of comparison with the beautiful *Nursery*. Indeed, its pages are filled full of the very choicest things by both American and foreign artists of the highest reputation. When the glad time shall come that it will be no more than the "nursery" of American pictorial art as compared with "grown-up" works, then shall we take rank among the nations of the old world in this regard. Till then, we shall say, as we think, that the *Nursery* is unsurpassed by any other periodical in the land.

"THE LITTLE CORPORAL,"—"Fighting against Wrong, and for the Good, the True and the Beautiful,"—has won a victory that but few, very few, magazines can boast. Each month it finds its way regularly to a hundred thousand houses, and has not less than half a million readers among the most intelligent American children—and parents. It is a valuable addition to any family, and soon becomes indispensable. Our good friend, Alfred L. Sewell, knows just what will please the children and do them good at the same time, and his great heart is satisfied with nothing less than dealing out to them with lavish hand the very best that money can buy from brains.

"THE ROYAL ROAD TO FORTUNE," is a right royal book for boys. It originally appeared as a serial in the *Little Corporal*, but so great was its popularity that our young American reading public demanded its republication, and it now appears as the first volume of what will constitute the "Little Corporal's library." Mrs. Emily Huntington Miller, its authoress, is one of our most delightful writers, and whatever comes from her pen is invariably good. In the present instance she has given us a work pure and healthful in tone, and eminently helpful for all boys who would rise in the world. We cannot too heartily recommend it. Published by Sewell & Miller, Chicago.

THE INTERIOR comes to us with its cheery, attractive face, generous pages, and warm words of earnest purpose, that bespeak for it a hearty welcome. The true Christian spirit that finds varied and pleasing expression in every department of the paper is well epitomized in a single sentence of Dr. Swazey's able "Salutatory": "Our relations to our non-Presbyterian brethren of all names will be not only those of good-will, but (if God shall give us grace to keep our purpose,) relations of fellow-help." Typographically, the initial number is certainly beautiful, and indeed, it could hardly be other than in the best of taste, coming as it does from the hands of R. R. Donnelley, printer of *THE ART REVIEW*, who is never at fault in these matters, and who justly ranks as the most artistic printer in "the interior." The excellent arrangement of the matter that fills the overflowing columns to repletion, is due to the careful supervision of our friend, George B. Carpenter, than whom no more faithful, and every way efficient Managing Editor could have been selected. May this youngest, as it promises to be one of the strongest, of representative religious journals, find a permanent home in thousands of Christian households throughout the land.

"PEREGRINE PICKLE," is a *nom de plume* that ranks the crowd of western newspaper writers, and finds its peers among the leading journalists of the older cities. George P. Upton, literary editor of the *Chicago Tribune*, in his letters which constitute a feature in this, the leading daily of the West, and which have run through a series of years, has afforded a varied fund of information and amusement, suited to a large range of tastes. These "Pickle" letters have been a compendium of Western news in the world of amusement; they have ever been ready to say a kind word for otherwise unrecognized merit, in artists, actors and musicians; they have been strong in defense of the weak, and bitterly in earnest when dealing with Shams. Mr. Upton has also, in no small degree, displayed an appreciation for the better sentiments in heart and life, that so beautify and ennoble, and his attention to these has formed no inconsiderable feature of his writings. That he has put the more valuable of his letters in book form, is a gratification to his friends, a real favor to the reading public at large, and cannot fail to add largely to his reputation. "Letters of Peregrine Pickle," 1. vol., \$2.00, 310 pp., bevelled boards, published by the Western News Company, Chicago.

"THE ART JOURNAL," for March,—Volume III, No. 1,—is received. Its table of contents shows a pleasing variety, and gives unmistakable evidence that our friend Mr. Wright is determined to furnish a readable magazine. "Fine Arts in America," tenth paper, is eminently practical, and well written, and is the most valuable article in the number. "The Autobiography of an American Artist" is continued, and reaches its twenty-fifth chapter. The writer is well versed in heart-mysteries, thoroughly acquainted with life in many phases, and has unusually pleasing facility of expression, and nicely in description. When completed, we hope to see the whole in book form. It alone would give rank and do credit to any writer. Short sketches of "Our Home Artists," include H. C. Ford and F. A. Verner, representative specimens of the work of each being given in the form of small wood cuts. Three other cuts are interspersed among the text—"Near Bethel, Maine," by W. H. Hilliard; "Mallett's Bay," by D. F. Bigelow; and "Bachelder Comforts," by Walter Shirlaw. Mr. Verner's "Indian Encampment" is the best of the five. Letters from London, Boston and St. Louis, and a letter from Mrs. Doggett—quoted from the *Woman's Journal*—with Chicago art notes, and a rambling article on art, complete the contents for March.